HARD CORE 1986

WILD WKND #4

"By 1986 hardcore was over. The participants died, failed, lost interest, moved on, OD'ed, got girlfriends pregnant, whatever -- but there was more. The scene itself committed suicide." - Steven Blush, *American Hardcore: A Tribal History (2001)*

Of course when this chode was out promoting his book, he often did so at hardcore shows 25 or so years after he claimed it was over. The truth is that 1986 was one of the best years of hardcore. Some of the greatest LPs of all time were released and we saw the beginnings of subgenres that would flourish in years to come.

Sure, some bands tanked. Dead Kennedys put out a bloated 21 song album of filler and Black Flag put out another live album before they both kicked the bucket. But first wave bands Anti-Cimex and Conflict both put out great 12"s that showed that they hadn't lost any of their edge at all.

And really that's what tourists like Steven Blush missed. Hardcore isn't a monolith that can die, only your connection to it can. There is always going to be someone who carves out a piece, makes it their own and keeps it alive only to inspire the next generation who tweaks it again, pays homage to the past, or does whatever the fuck they want with it.

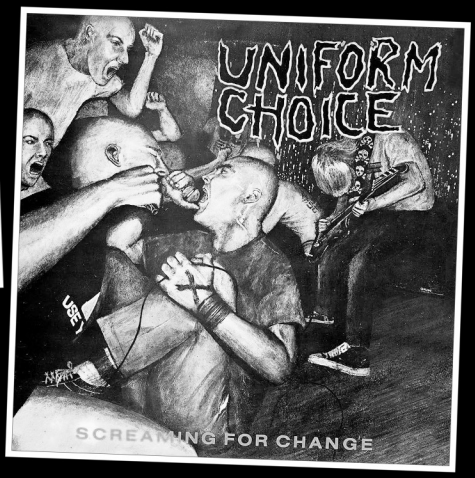
HARDCORE LIVES... Peace!

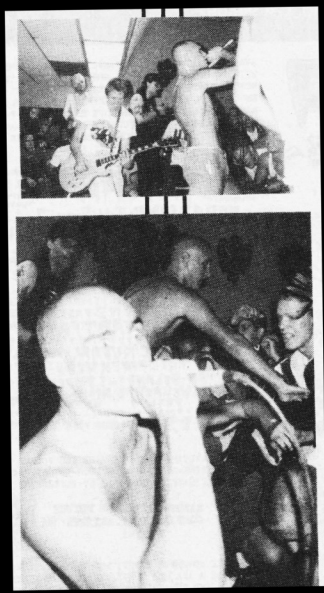
- Zack Nelson

UNIFORM CHOICE

SCREAMING FOR CHANGE

The greatest straight edge hardcore record from the West Coast and one of the best 2nd wave hardcore records, period. If the first 10 seconds of this record doesn't get your pulse up, you're either a weirdo snob or you like some subgenre in hardcore's big tent but not the original thing. This recording is the perfect combo of raw and bright. Phenomenal drumming (from both dudes), a one-of-a-kind vocal performance...oh yea, and the greatest emo song of all time ("Once I Cry"). All killer, no filler. Every single song rips and is memorable.





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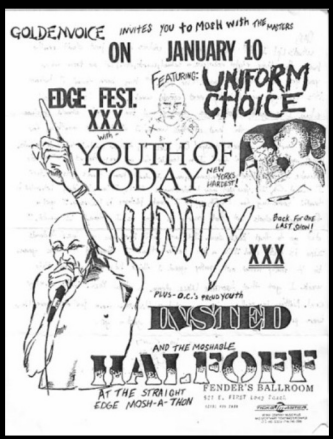
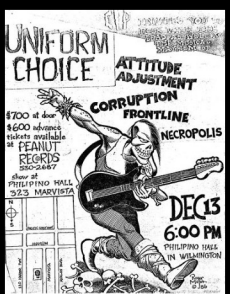


UNIFORM × CHOICE

UNIFORM CHOICE - "Screaming for Change" LP

Taking obvious cues musically, philosophically, vocally, lyrically, and even graphically from MINOR THREAT (and to a much lesser degree, MDC) might lead these guys in for criticism for being unoriginal, but what they do is so powerful and convincing that it's easy to overlook these charges. Good lyrics, though a bit unspecific, hopefully to broaden with age and growth. Keep the commitment! (TY)
(Wishing Well Records, P. O. Box 9417, Fountain Valley, CA 92728)



MRR #41

FLIPSIDE #50

UNIFORM CHOICE "Screaming For Change" LP

All the comparisons with you know who aside (and there are a lot), this record is still a very strong and well executed project. Good cover, poster, and engaging production. The emphasis here is on the straight, positive direction group of punk, which may have been more at home and original a few years ago, never the less is still something for a lot to believe in. An OC classic. - Al
(Wishing Well 10221 Slater Av. #103 Fountain Valley CA 92708)

CRO-MAGS

THE AGE OF QUARREL

There are a handful of acceptable answers if someone poses the question: *what's the best hardcore LP of all time?* This is one of them. Cro-Mags caught lightning in a bottle with this recording that perfectly captured their Bad Brains/Discharge blended sound with street-wise lyrics and an insane vocal performance to top it all off. It should also be noted the lineage of this band makes them even more special. Bassist Harley Flannagan played drums for NYC punk band The Stimulators who put out a 7" in 1980. Guitarist Doug Holland played in Kraut who put out two 7"s in 1981 and even had Steve Jones of the Sex Pistols play on a couple tracks of their LP - a true bridging of the gap between generations. There are so many iconic moments on Age of Quarrel like the intro, the great slow song ("Malfunction"), the perfect breakdown ("It's The Limit"), and the ultimate mid-tempo banger ("Hard Times"). All of the songs are memorable and hardcore is still young enough that they don't fall into any tropes like feeling like there needs to be a tempo change in every song.

INK DISEASE #11

CRO-MAGS-"The Age of Quarrel"
Shiver me timbers, the record socks it to me like I ain't been socked for a while. This stuff is grade A prime cut muscle, to be played way too loud and distorted 'cuz there ain't no subtlety about it. The lyrics are as hard as the music-with more than a bit of utter misanthropy about it all. Effective chops, words and, yup, the New York look, make an impact. (Rock Hotel / Profile Records / 740 Broadway / New York, N.Y. 10003)---Brady

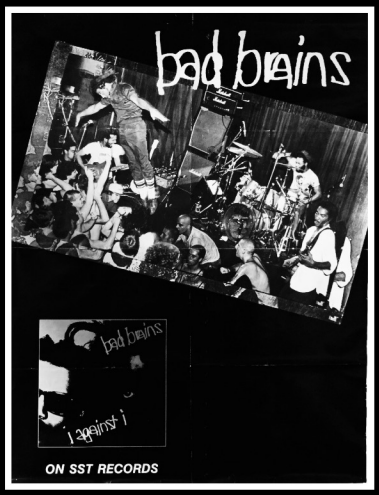
MRR #40

CRO-MAGS - "Censored" LP

Heard they rip live, but this debut LP is heavier than livelier, and the weight takes its toll. Lyrics fall into the "life sucks" category, with little glimmer of imagination or hope beyond mere survival. They live up to their name. (TY)
(Profile Records, Rock Hotel, 740 Broadway, New York, 10003)

BAD BRAINS — *I AGAINST I*

Back to that *what's the best HC LP of all time* question… the *ROIR* tape is another good answer. By most accounts in '82/'83, Bad Brains were the greatest hardcore band on the planet. They also laid out the typical hardcore song blueprint with the verse/chorus/verse/chorus/breakdown ("Banned in DC"/"Supertouch"/Right Brigade") formula. So '86 rolls around and they make a bit of a right turn - the production is bigger, the band is even tighter, but it's still 100% Bad Brains. It's basically the perfect followup for the *ROIR/RFL* era, something that could've never been replicated years later. Do I think any bands that were influenced by "Secret 77" or "She's Calling You" were good? Probably not, but those songs are… cuz it's the fucking Bad Brains in 1986. The opening title track is one of their greatest songs and it's still baffling to me how it never made the cut to get recorded for *ROIR* or *Rock For Light*, especially since it was demo'd in 1980.



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MRR #43

BAD BRAINS - "I Against I" LP

The original line-up is here, but the sound is quite subdued these days. There are one or two thrashers (even those are not the ravers of times gone past), while the rest of the songs are strongly based on various forms of '70's rock, most of which don't really excite. (TY)
(SST, P. O. Box 1, Lawndale, CA 90260)

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GUITARIST AND
GREG GINN GONE
SOLO
SATURDAY OCT. 18
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ADOLESCENTS
SCAB
ADVANCE TICKETS AT TICKET WORLD OUTLETS
SATURDAY OCT. 25 9pm
U.P.S. LIFE SENTENCE
TUESDAY OCT. 28
SACCHARINE TRUST
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POISON IDEA

KINGS OF PUNK

Poison Idea's run from 1983-1990 may be the best run in hardcore punk history. In 1986 they put out their 3rd record and first proper LP, *Kings of Punk*. It's a rare example of a hardcore band progressing without going too far and losing its original appeal. The *YEAAA* on "Lifestyles" before the verse riff is so iconic. Shiiit…the whole song is. Is "Made To Be Broken" the greatest hardcore punk song of all time? Is "Death Wish Kids" the best mid-tempo banger ever? Maybe.

POISON IDEA - "Kings of Punk" LP

At long last it's out, and well worth it. Proving that life exists after metal (or at least hardcore does), this is a power-paced assault without a tinge of dinosaur damage. Very pro package by Pushead, though there's no lyric sheet included, and Tom Roberts has got be seen to be believed. A powerful punch. Now....if they'd only tour. (TY)
(Pusmort, P. O. Box 701, San Francisco, CA 94101)

MRR #40

Poison Idea

GAUZE

EQUALIZING DISTORT

This is the 2nd, and best, LP from Gauze four years after their debut on the *City Rockers* compilation in 1982. Manic vocals, top tier drumming, and a bright recording that captured the fuzz of the guitar and bass melded together perfectly. This LP never seemingly takes its foot off the gas but still has memorable hooks. The opening drum fill on “Crash the Pose” is as catchy as any chorus. “Absinth Trip“ - you’re slamming. THIS IS DISTORT!

DISTORT JAPAN
のライブ

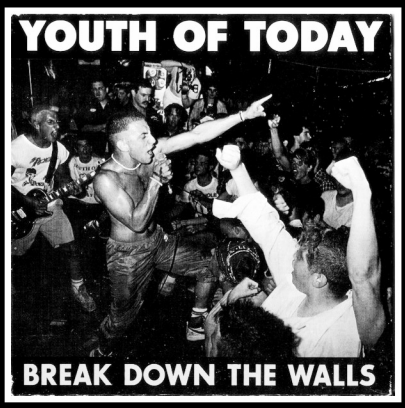
MRR #37

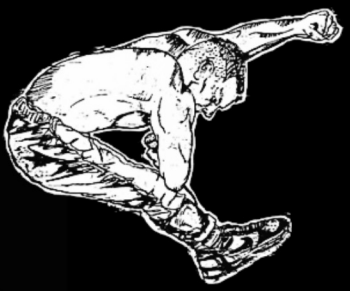
GAUZE - "Equalizing Distort" LP

Raw edged straightforward thrash with gravel-laden vocals continuing the excitement on this second LP. Japan's answer to non-stop chaotic destruction, finely tuned and well-mixed with great backup choruses, throwing chunks of havoc everywhere. The first LP was good, this is a great one and melts my brain at every listen. (Pus)
(Selfish Records, JAPAN)

YOUTH OF TODAY *BREAK DOWN THE WALLS*

I read once that YOT tried to combine 7 Seconds lyrically with the musical aggression of Agnostic Front's classic LP *Victim In Pain*. By '86 AF is playing crossover, that straight forward 1st wave HC style lane is wide open and it's the straight edge hardcore bands that move in to show the original style is still the best. UC *Screaming For Change* and Youth of Today *Break Down The Walls* are the closest things to the best first wave classics. Much like *Screaming For Change*, you know what you're in for with this record in the first 30 seconds. Ray's first line MAKE A CHAAANNNGGEEAHHHAHHRRROWWCH is a tentpole sticking into the ground and the rest of the record is hardcore's proverbial flag flying high, signaling to the world that the real shit still lives. While many of the OG bands and folks were either going soft, going metal, or just dropping out, YOT was raging with some of the most out of control tunes ever while bringing a positive message to the kids. "Stabbed in the Back" is a top 10 HC song of all time regardless of how much cliche shit it spawned.





MRR #32

MRR: I know you guys are all fans of the old Boston bands. What did you think of the "end of hardcore" show there last year? Do you think there'll always be a place for HC?
Ray: I guess our band and Al (SSD) have 2 different ideas of what HC is all about. It's sad to see people's fire burn out because they're getting too old. In my eyes, HC is a feeling I could never see it "dying". It sucks to see all these people wishing the days of 1981 were back because HC today is great, strong and new. I see a great future and all these people just want to live in the past. They're just as bad as the people in my school wishing they were in the 60's during the time of Woodstock. Face the facts, today is here, so make the best of it. Anyway, saying something is dead is just a copout for someone who wants to back out of the scene.

YOUTH OF TODAY - "Break Down the Walls" LP

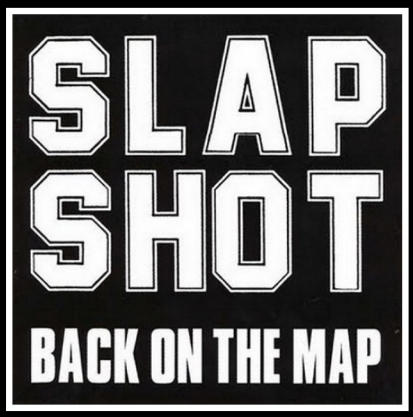
These New Yorkers have finally released a record that does them justice. A collection of clean, powerful HC with committed positive lyrics. Not as fun as their live show and a little short on innovation, but this is still a good LP. (WG)
(Wishing Well, P. O. Box 9417, Fountain Valley, CA 92728)

MRR #48

SLAPSHOT

BACK ON THE MAP

SSD declared hardcore dead in 1985 but two first wave originals came together the same year to say *FUCK THAT*. Choke (Negative FX/Last Rights) and Jon Anastas (DYS) formed Slapshot in '85 and put out their first EP *Back On The Map* in '86. It was a sonic mashup of the No Future catalog, the most anthemic UK82 stuff and the power-over-speed approach of *Get It Away*. The chorus on "Chip On My Shoulder" and the vocal hook on the verse of "It's Happening Today" are all-timers and "Back On The Map" might not only be the mission statement for Slapshot, but for the entire second wave of hardcore.



MRR #42

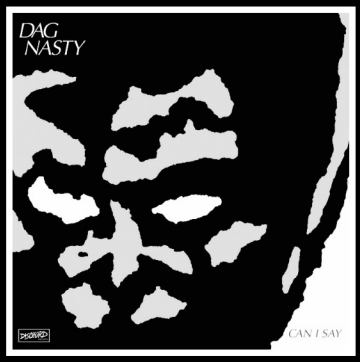
SLAPSHOT - "Back on the Map" LP

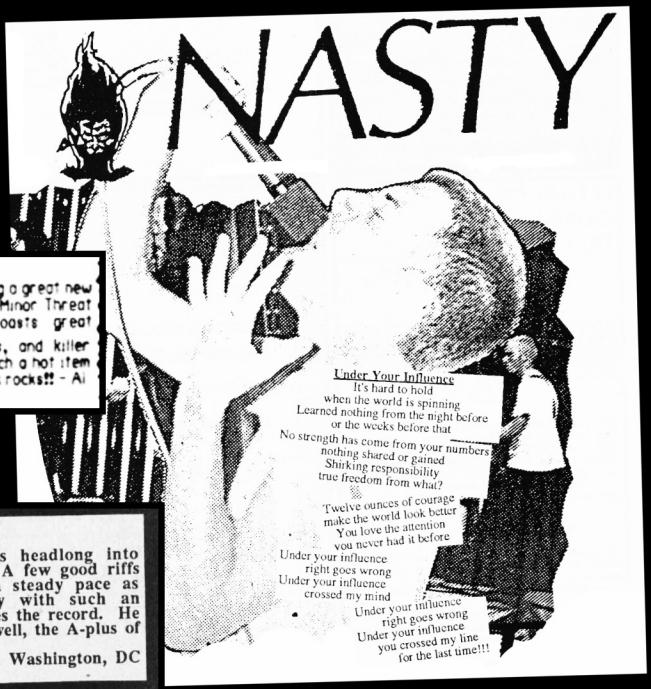
These seven songs are nothing but classic melodic power, as the music comes across as early UK BLITZ backed up by the Boston HC sound that until now was lost in a fog of stupid metal. Gravelly vocals are broken up by catchy singalongs, and the production is slick yet only enhances the band's sound. (MS)
(Taang Records, P. O. Box 51, Auburndale, MA 01266)

DAG NASTY

CAN I SAY

I mean, what can I say? (ayyooo) DC went soft musically by the mid '80s but here comes a dude from Minor Threat and a dude from DYS combining forces to show that hardcore can be melodic but still ripping. “One To Two” has speedpicking that would make all the crossover bands of the era tip their hat. You hear the opening guitar licks on “Circles” and “What Now?” once and you remember them forever. There's a reason nowadays whenever there's a melodic hardcore band, Dag Nasty still always gets name checked. This LP and *Start Today* are neck and neck for the best melodic hardcore LP of all time and 3rd place isn’t close.





DAG NASTY "Can I Say" LP
This lp is a big surprise out of DC, coming out big a great new version of the older "DC" sound. DN take what Minor Threat started one step furthur! This record boasts great musicanship, great playing, some great lyrics, and killer arrangements. It's no surprise that they are such a hot item on the east coast, this fast, clean and upbeat disk rocks!! - Al (Dischord)

Flipside #50

MRR #39

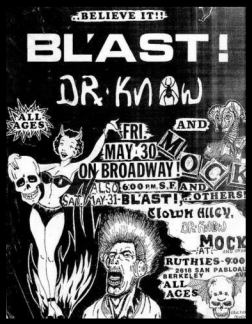
DAG NASTY - "Can I Say" LP

Tight musical compositions plunges headlong into some serious topics of personal beliefs. A few good riffs that harmonize rather well and keep a steady pace as vocalist Dave Smallee croons his way with such an exceptional flavor. This man's voice makes the record. He has a craft with his voice and uses it so well, the A-plus of this slab. (Pus)
(Dischord Records, 3819 Beecher St. NW, Washington, DC 20007)

BL'AST

THE POWER OF EXPRESSION

In July of 1984, Henry Rollins wrote: "The opening band is soundchecking. They are really something. The guitar player has Greg's guitar. The drummer has the same setup for his drums, same dimensions as Bill. Every song they play sounds like Thirsty and Miserable. They are called Blast. The rest of the Flag are watching them laughing when they aren't looking." In '86 Bl'ast got revenge by putting out an LP better than anything Black Flag had put out in half a decade. They harnessed the power of the newer version of Black Flag with the fury of the '79-'81 era. Bl'ast was from the beach too, only theirs had bigger waves and the waters were sharkier. Their environment bled through into their tunes like Black Flag's did in their early days. Seriously, if "Fucking With My Head" was a Black Flag song, it would be hailed as their greatest track since "Rise Above." And Ginn went from supposedly laughing at Bl'ast in '84 to putting out their 2nd LP on SST in '87.



BLAST! - "The Power of Expression" LP

In their early days they were M.A.D. (see Not So Quiet comp) and were a raging thrash band a la BLACK FLAG of '82. Then BLACK FLAG and SSD changed to a "heavier" sound, and so did these guys (now BLAST!), only they hung to it. This LP captures that "power" hardcore sound well, combined with angry yet positive lyrics, and even a few thrashers thrown in. A strong release. (TY)
(Wishing Well Records, 10949 La Carta, Fountain Valley, CA 92708)

MRR #34

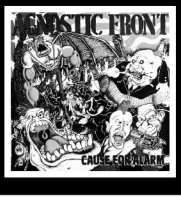
BL'AST!

CROSSOVER

We can't talk 1986 without mentioning crossover, the namesake given to a hybrid style somewhere between hardcore punk and thrash metal. Corrosion of Conformity's *Animosity* LP came out in 1985 and really set the blueprint with the speed picking on "Loss For Words," just 11 seconds into the song. The same year in Britain, English Dogs put out the *Forward Into Battle* LP, shifting away from their UK82 sound and adopting a more metal crunch. The next year in 1986, a giant swath of crossover records followed, including some from OG hardcore punk bands like Agnostic Front, Verbal Abuse, and The Exploited.

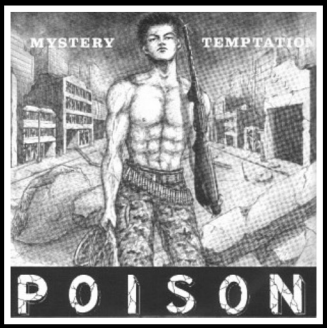
15 CROSSOVER RECORDS FROM 1986:

Agnostic Front *Cause for Alarm* LP
Attitude Adjustment *American Paranoia* LP
Beowulf *S/T* LP
Broken Bones *Bonecrusher* LP
Crumbsuckers *Life of Dreams* LP
Cryptic Slaughter *Convicted* LP
Dr. Know *This Island Earth* LP
English Dogs *Where Legend Began* LP
G.B.H. *Oh No It's G.B.H. Again! 12" EP*
Ludichrist *Immaculate Deception* LP
The Accüsed *The Return of Martha Splatterhead* LP
The Exploited *Jesus is Dead* 12" EP
Verbal Abuse *Rocks Your Liver* LP
Wasted Youth *Get Out Of My Yard* 12" EP
White Pigs *Combat Boot Camp* 12" EP



BURNING SPIRITS

Burning Spirits is a subgenre within Japanese hardcore. Legendary bands like Death Side, Bastard, Tetsu Arrey, and Judgement all fall under this category. We can argue about the exact time when Burning Spirits started because it seems like no one has a definitive concrete answer. Was it the birth of Death Side? Maybe it was in 1987 when they released their first material, the final track on the *Smashing Odds Ness!!* comp, or the following year in '88 when Death Side, Nightmare, and Tetsu Arrey all appeared together on the *Eye Of The Thrash Guerrilla* comp? I'd go back further than all of those and argue it started with Death Side guitarist Chelsea's previous band, Poison, on their 2d 7" *Mystery Temptation* in 1986.



FASTCORE

FASTCORE

CRUST

CRUST

Hardcore has been fast since the beginning. It's the literal thing that delineated the style from the original punk sound. By 1981, there were lots of hardcore punk bands playing a fast beat as the backbone of their style like the Dischord stuff (US), Discharge, GBH, Disorder (UK), and Headcleaners (Sweden). Boston bands like SS Decontrol and Jerry's Kids, along with the Neos (Canada) pushed it even faster in 1982. It continued on with records like D.R.I. *The Dirty Rotten EP* 7" (1983), Deep Wound S/T 7" (1983), Neon Christ *Parental Suppression* 7" (1984) and the Siege *Drop Dead* cassette (1984). It should be noted that the original hardcore bands were faster than the original thrash metal bands who were chasing them. By 1986, fastcore fever had spread across the globe with stalwarts of the genre putting out material, like Heresy (UK), Lärm (Netherlands), and S.O.B. (Japan).
The seeds of grindcore are also planted with Repulsion's debut LP *Horrified.*

Crust didn't start in '86 but the genre got a name when it was mentioned for the first time on Hellbastard's 1986 demo *Ripper Crust.* Other notable crust records from 1986 include the Extreme Noise side of the *Earslaughter* split, Deviated Instinct's 2nd cassette *Tip of the Iceburg,* and Antisect's 7" *Out From the Void.*

OLD & BLOATED

OLD & BLOATED

STILL RIPPING & GOATED

STILL RIPPING & GOATED

COMPS COMPS COMPS COMPS COMPS

MRR #43

VARIOUS ARTISTS - "Thrash Til' Death" LP

First, the music of GAUZE, OUTO LIPCREAM and SYSTEMATIC DEATH comprise some of Japan's best HC, a variety of approaches, all gripping. Now the cover-one comes close, but still time (Graphic jobs, both in lay out and content). Best all time. (Selfish RECords, JAPAN)

MRR #37

VARIOUS ARTISTS - "End the War Zone" EP

A high speed comp 7" with such bands as LARM, PULSERN, HARDCORE, STRAIGHT AHEAD, and KRAUTHAUS. Musically the material is raging thrash topped off by positive messages. Extreme power and aggressiveness. (MS)

(Ah Records, 5563 Yolanda Ave., Tarzana, CA 91356)

VARIOUS ARTISTS - "Sutura Eterna" LP

This compilation is put out by Senzapatria, who's political magazine is included with this disc. Bands featured are AVSTGARDO, LINK LARM, DISPERZIONE, and the great BASTARD. Musically it's mostly hardcore. As with many of the Italian bands, their tastes run eclectic, and within any given song you'll hear lots of influences. (Via CP, Battisti 39, 25100 Sedrio, ITALY)

MRR #43

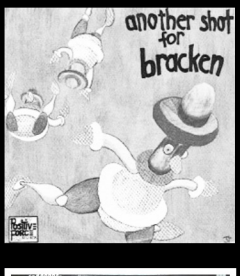
VARIOUS ARTISTS - "A Farewell to Arms" LP

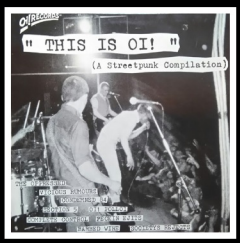
Two to four songs each from GAUZE, GHOUL, EXECUTE, LIP CREAM, OUTO, and GASTUNK. Lots of power, energy, and intensity. And GUESS, though there are very few slouchers at all here. Hot. (TY)

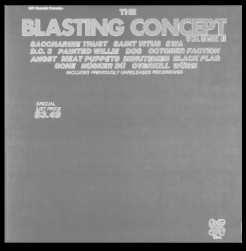
(Selfish Records, JAPAN)

MRR #38

1986 was a notable year for comps. Japanese comps *Thrash Til Death* & *A Farewell to Arms* featured some of the best material from some of the best bands of the era. *End The Warzone* featured Straight Ahead's first vinyl appearance in a way similar to how Gauze first appeared on the *City Rockers* comp in 1982, with a plethora of songs that outshined the rest of the record. There was an Italian comp, a French comp, an Oi! Comp, another Mystic sampler, and the 2nd volume of *The Blasting Concept* (yawn). The *Another Shot For Bracken* comp features one of the worst Scream songs alongside one of the best Youth Of Today songs, giving a perfect snapshot of the 2nd wave bodying the first in '86.






THE
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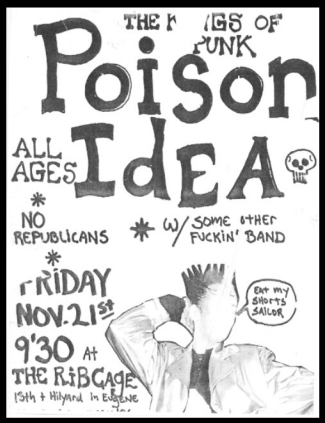
1986 HARDCORE PLAYLIST

1. 7 Seconds (Reno, NV) “New Wind”
2. Agnostic Front (NYC) “Your Mistake”
3. Agoni (Sweden) “Till Systemet”
4. Anti-Cimex (Sweden) “Time To?”
5. Asocial (Sweden) “In My Eyes”
6. Attitude Adjustment (San Francisco, CA) “Bombs”
7. Bad Brains (NYC) “I Against I”
8. Beowulf (Venice, CA) “Belligerance”
9. B.G.K. (Netherlands) “Civil Terror”
10. Bl'ast (Santa Cruz, CA) “Fuckin' With My Head”
11. Cólera (Brazil) “Guerrear”
12. Conflict (UK) “A Piss In The Ocean”
13. Cro-Mags (NYC) “Hard Times”
14. Crudity (Sweden) “Snutstat”
15. Crumbsuckers (LI, NY) “Super Tuesday”
16. Dag Nasty (Washington D.C.) “Justification”
17. Die Kruezen (Milwaukee, WI) “Get 'Em”
18. Disarm (Sweden) “Vägra”
19. Gang Green (Boston, MA) “Another Wasted Night”
20, Gash (Austrailia) “I Hate You”
21. Gauze (Japan) “Crash The Pose”
22. Heresy (UK) “Anguish Of War”
23. Kansanturvamusiikkikomissio (Finland) “Kalinka”
24. Kuro (Japan) “Dead Heat 10000V”
25. Lärm (Netherlands) “Ignorance”
26. Life Sentence (Chicago, IL) “Men In Blue”
27. Lip Cream (Japan) “Stop The City”
28. Mob 47 (Sweden) “Maktmissbruk”
29. Murphy’s Law (NYC) “Crucial Bar-B-Q”
30. Naked Raygun (Chicago, IL) “Home Of The Brave”
31. Negazione (Italy) “Straight and Rebel”
32. Outo (Japan) “Leatherface”
33. Poison Idea (Portland, OR) “Made To Be Broken”
34. Raw Power (Italy) “Dreamer”
35. Ripcord (UK) “Empty Faces”
36. S.O.B. (Japan) “Give Me Advice”
37. Septic Death (Boise, ID) “Quit”
38. Slapshot (Boston, MA) “Back on the Map”
39. Systematic Death (Japan) “Don't Stop My Way”
40. Tožibabe (Yugoslavia) “Ti”
41. Uniform Choice (OC, CA) “Use Your Head”
42. Youth of Today (NYC) “Stabbed In The Back”



WILD WKND #4

HARDCORE 1986